



# JEFFERSON MONTHLY

## THE SECRET LIFE OF COLLECTOR CARS

The Members' Magazine of The Jefferson Public Radio Listeners Guild

September 2011





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## ON THE COVER

Classics can show up anywhere: A 1939 V12 Lagonda parked in downtown Ashland.

PHOTO BY BRANDON GOLDMAN

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Occasionally, they are parked in front of historic buildings, appearing as if time has stood still.

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Red convertible Itala

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# Tuned In

Ronald Kramer

## The Politics of the Radio Spectrum

When radio broadcasting dawned in the early 1920s, it was viewed as a huge social benefit which held the prospect of equalizing education and cultural opportunities among communities of all sizes across the nation. Radio stations were expected to operate in a manner that reflected that vision in exchange for the use of the airwaves (which, under law, are defined as a commonly owned public asset). Like a lot of other things in our society, however, this lofty goal for the use of the radio spectrum has been progressively commoditized. The Federal Communications Commission (FCC), which regulates use of the spectrum on behalf of the common public interest, has successively abandoned expectation that the public interest would be served in favor of other values.

The purest evidence of the transformation of the airwaves into a traded commodity has been the FCC's move to "lease" use of the airwaves on an auction basis. The dollar yield of such transactions into the federal treasury thus becomes the public's "interest" as opposed to the social benefits the uses of those airwaves might be expected to produce. That approach, however, has evolved over the past two decades in response to increasing pressures on the federal treasury.

The other, more longstanding and prominent change in our national policy for use of the spectrum has been the substitution of quantity for quality. As the public's social yield from FCC-awarded licenses has been allowed to decline in the face of commercial pressure to maximize profits from their use, the FCC has adopted the princi-

ple that the public's benefit from use of the spectrum is best realized by maximizing the number of uses of that spectrum - without much regard for the content or uses such increase might produce. More choice is, in FCC jargon, simply better because it is by definition, more diverse. In a world in which traditional media, such as newspa-

pers, are declining in number and breadth of service, that argument can appear to have some merit - although the substitution of a radio station which broadcasts a satellite-fed automated music stream, or a television station that presents a steady diet of reality television programs and network syndicated reruns hardly seems to me to be a substitute for a disappearing newspaper.

Caught in the midst of these conflicting goals and currents is the lowly FM translator.

A translator is a low-power device which receives a signal on one frequency and re-transmits it on another to a small service area. Translators have been the mechanism for extending programming from larger urban areas into smaller communities which couldn't support the independent operation of a full local radio or television station. Invented in Astoria, Oregon in the early 1950s, translators became the predominant means of extending service in sparsely populated Western America. Here at JPR, translators enabled us to become a regional public radio service for communities that couldn't plausibly afford an independent public radio station and JPR still operates one of the largest public radio translator systems in the nation.

The use of translators for these purposes worked well

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Most of the economic pressure in favor of licensing new LPFM stations has come from larger cities but FCC processes haven't distinguished between the possible benefit of creating a new LPFM station in Chicago versus the harm done in extinguishing a small translator in Coquille or Port Orford.



Thirty collector cars – such as (left to right) a 1936 Ford Station Wagon, 1955 Ferrari 250 GT Europa and 1930 Lincoln L Landauette – pass through Oregon each August, touring from Kirkland, WA to Monterey, CA on the Pebble Beach Motoring Classic tour. Over nine days, owners of museum-quality automobiles drive the Oregon Coast and, as seen here, stop at the California redwoods.

PHOTO COURTESY OF THE PEBBLE BEACH EXPERIENCE FEATURE DOCUMENTARY FILM SERIES

# THE SECRET LIFE OF COLLECTOR CARS

by Janet Eastman

Shining a spotlight on rare European classics and modern American muscle – and the fans and ‘car-parazzi’ who track them from Oregon to California



1952 Chevy photographed in the Ashland Safeway parking lot.

PHOTO BY BRANDON GOLDMAN

Cars with star quality are in motion every day. Ferraris, Jaguars and Porsches with provenance zip by on the I-5, leaving observers revved up and asking, “Did you see *that*?” Classic Alfa Romeos, Lincolns and Rolls-Royces wind through country roads on choreographed tours. Vintage Bentleys, Mercedes Benzes and Model A roadster pickups carry dignitaries in parades. Occasionally, they are parked in front of historic buildings, appearing as if time has stood still.

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another, or to an exhibition or competition, they are enclosed in customized trailers. This allows them to be dispatched to the I-5 but still travel incognito.

“I want to be careful about our conversation. Our customers pay us for our discretion,” says Bob Sellers, general manager of Reliable Carriers, Inc., a nationwide fleet that specializes in auto cargo. He has at least six trailers a day traversing the I-5. Each one is insured for up to \$15 million and is tracked by satellite every inch of the way. If anyone asks a Reliable driver what he is hauling, he is trained to say, “A Ford Taurus.”

Secret transports, five-star motoring tours and champagne receptions in private museums are part of the collector car world, especially in the August weeks leading up



to the world's most prestigious car competition, the Pebble Beach Concours d'Elegance in California's Monterey Peninsula. For 61 years, concours judges have been rewarding rare, handmade automobiles for their significance and style. The competition as well as the vintage racing, record-breaking auctions and tony social events associated with it have helped make the West Coast one of the most desirable places to display and drive priceless cars.

"The West Coast is certainly the most active and fruitful part of the U.S. classic car market," says David Gooding, whose Gooding & Company produces premier auctions, including the finale to the Pebble Beach Concours. "Interest begets interest. One fellow will be a passionate collector, then his friends think it's interesting and fun, and they start collecting. Events snowball, too. There are more events in which these special cars can be driven, and eligibility for these events increases a car's value and desirability."

Today, there are more auto-related events than ever before, from free car shows to extravaganzas in which entry tickets start at \$200. There are publications devoted to monitoring sales of collector cars and cable channels that document auctions held in packed ballrooms. Increasingly, the web allows aspiring buyers to search the world for elusive cars.

In one realm, there are people who have held on to their first car, which may, with elbow grease and time, become more valuable. Then there are the exalted collectors: A businessman keeps renowned classic European automobiles on his vineyard property along the Petaluma River in California. A member of a cellphone-pioneer family stores his monumental car cache on a Southern Oregon ranch once owned by Ginger Rogers. A former Microsoft president pays thousands of dollars to fly his cars from Seattle to competitions around the world.

"The world has gone car mad," says Terry Price of Legendary Motor Cars in Gazelle, California. Few people bother to travel to Price's remote town in Siskiyou County to see the rare Ferraris he has stored in buildings surrounded by farmland. A description, references and photos are all they need to buy. "People realize that the true time of the magical auto has come and gone. What's out there is out there. And

there are more people who want them than there are cars."

## Automobile's Allure

The dream-achieving West Coast was made to be a star-car culture. There is, of course, the permissive weather. There is, too, our stubborn insistence on personal transportation. And then there is the glamour. Automobiles have been associated with luxury ever since they were outfitted with crystal hood ornaments and flower vases.



1940s Dodge Pickup on Eagle Mill Road in Ashland. "A case of fortunate lighting following a bit of rain," says the photographer.

PHOTO BY BRANDON GOLDMAN

Hollywood helped, too. But long before movie legends Jean Harlow raced away in a Packard Phaeton, Carole Lombard gave Clark Gable a Cadillac La Salle Speedster or Mae West was chauffeured in a Duesenberg limo, people here pined for automobiles. Since the start, cars were designed to go places and they made accessing the West's unique scenery a breezy adventure. Old photographs of the Pacific Ocean, Crater Lake National Park and the California redwoods show people posing with their horseless carriages.

It is easy to get caught up in money and celebrities when talking cars. Gooding sold a 1937 Bugatti for almost \$8 million three years ago in Monterey and he put Sheryl Crow's 1959 Mercedes Benz on the block for charity at his August 20-21 auction. But serious collectors prefer to talk about emotions: Cars are freedom. Power. Passion.

Cars, it seems, can explain human behavior as well as any Hollywood script. One owner lost his beloved car in a poker game, then bought it back 40 years later. A teenager hired by a mechanic to sweep the floors grew up to sell million-dollar sports cars to sheiks, royalty and rulers. Or the more common story of the straight-arrow accountant who always wanted to feel the wind ripping by at 100 mph and finally buys a Chevy Camaro.

Filmmaker Gregory Berkin is captivated by the stories of car lust and loss. He even

... serious collectors prefer to talk about emotions: Cars are freedom. Power. Passion.

has a story of his own: He owns a 1957 Lancia Aurelia that his parents bought to tour Europe while they were dating. The car was forgotten for decades – "I never saw it move, never heard it run," says Berkin – until he bought the roadster from his parents in 2001 and restored it. It's a sexy car, similar to the one Brigitte Bardot made famous in the movie *And God Created Woman*. Berkin, who lives in San Jose, has since shown the car at the Pebble Beach Concours and drove it on the 2008 Pebble Beach Motoring Classic tour from Kirkland, Washington to Monterey, California.

Since he unintentionally entered the car collector world, Berkin has been impressed by the other owners' devotion to their cars. "What is fascinating to me is the collector car hobby is so personal and almost spiritual," says Berkin,

CONTINUED ON PAGE 16



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# Jefferson Almanac

Madeleine DeAndreis-Ayres

## The Razor's Edge

Sandy was in her mid-eighties when she died last May. She was a soft radiance of light in the time I knew her. She was elegance, even in infirmity; not a trait many can pull off authentically. She favored bright colors over the fashion-safe palette of mauves and dusty rose pinks. And she was unfailingly kind and patient, even with those she disagreed with. She could—as so many say and so many cannot *do*—disagree without being disagreeable.”

She was a world traveler who made a pleasant, cozy home in Etna, and filled it with art, music, books and many friends.

So when Sandy entered Hospice, it really was because she was on her final voyage. The thing about visiting someone in Hospice, is that you can't ask them when they are going to get to go home. It's "The Big Unsaid" that hangs over the conversation; it's talked *around* but never directly *at*. Very hard to avoid the topic and yet, avoiding it is required.

When I visited Sandy in hospice, I stupidly brought her a living plant. Why that was stupid is because a living plant requires watering and care, things a person in hospice doesn't need to worry about. A living plant is a long-term commitment, something most of us can justify because we don't have "The Big Unsaid" looming over our every moment or action. Most of us who visit hospice the first fifty times cannot wrap our minds around the notion of limited time. I would go a step further and say that most of us live our lives like we have time to squander on thoughts and actions completely unrelated to "The Big Unsaid"—time is limitless. We are all a bunch of children at the core of things; children who luxuriate in the notion that there is plenty of time to do everything we want to do.

Sandy couldn't see to read anymore, which had to be frustrating for someone

who spent a great deal of her life reading. By her hospice bed was a copy of Somerset Maugham's novel, *The Razor's Edge*; as good a novel as one could ever find given her situation. I was grateful for the chance to read to her, as the conversation was getting a little forced—I'd already gone through the usual topics: food, family, community and didn't want to venture into any areas that would make her sad or afraid.

Maugham published *The Razor's Edge* in 1944. It's the story of a guy named Larry Elliot who returns to America after WWI with what we would now call severe post-traumatic stress syndrome. Back then, they didn't have a diagnosis or a label that might help explain

Larry's post-war behavior. Given his contacts and family connections, Larry could have reentered his privileged life but instead headed to Paris where he read, studied, and worked, before ultimately traveling to India to find God.

I read Sandy a chapter about a dinner party. The narrator (who is the author), tries to draw out a young woman who is really a flat-liner at the art of conversation. After a series of awkward conversational attempts, the author is ready to give up when the girl says something so insightful that the author is taken aback and is subsequently at a loss for words. It was a short interchange but one that knocked my socks off and when I looked over at Sandy and she was smiling and said something like, "that was good." It was good and I was glad she had that book on her night stand, and glad that I got to read it aloud and glad that we were in such a warm and welcoming place enjoying it together.

Organizations like Hospice act as a bridge between those of us who assiduously avoid thinking about and/or discussing death and dying, and those who

are actually personally going through that process. And thank God for Hospice and organizations like them. If it were up to me, I'd be bringing live plants and making plans for decades, never daring to deal with the truth of the situation. And I know I'm not alone in that penchant for avoiding reality...it is a common human trait to avoid the unpleasant. And what could be more unpleasant than facing the reality of one's mortality?

One of the founders of the Hospice movement, Dr. Cicely Saunders observed, "We do not have to cure to heal." I have to imagine when she said that a whole bunch of medical professionals breathed a big sigh of relief. In Hospice, "The Big Unsaid" is dealt with daily and in that dealing, it becomes demystified and, I have to think, way less scary. Communities with the good fortune and, more to the point, with the moral priority to fund and support hospice, gift their communities daily with a loving framework to practice healing right along with them.

Madeleine DeAndreis-Ayres is tilting at windmills in Scott Valley California where some children are left behind, especially if they miss the school bus.

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# Theater and the Arts

Molly Tinsley

## The Kids are All Right

The premise that has inspired countless teen movies reveals its historical roots this summer on the Oregon Shakespeare Festival's outdoor stage, where a pair of plays introduces a bevy of young women to a gang of young men then invents ways to keep them apart for two hours. Gilbert and Sullivan's *The Pirates of Penzance* exploited this potent formula in the nineteenth-century; Shakespeare's *Love's Labor's Lost* set the bar centuries earlier. In her production of the latter, director Shana Cooper bumps the action into the early 1960's and packs it with allusions to that innocent time.

Quirks of plot prevent the union of Frederic and Mabel until the end of *Pirates*. In *Love's Labor's* Shakespeare is well into developing the more dimensional, psychologically motivated comedy of his prime, and what initially separates the boys from the girls is an ideal—no less than a vision of immortal greatness in the mind of young king Ferdinand (Mark Bedard). Cooper chooses to dramatize the precise nature of his grand plan with an introductory dumb show, in both the technical and more general sense of the term. Coached by their ruler, his buddies Berowne (Greg Linington), Dumaine (John Tufts), and Longaville (Ramiz Monsef), step forward in their rugby shirts and display evidence of their “dumb” past which they're about to forswear—a rugby ball, liqueur bottle, cigars, doughnuts, girlie magazines—then drop each item into a central trashcan. Only Berowne seems aware that this total repression of youthful pursuits might actually constitute the dumber course.

Their all-male hermitage is immediately threatened by the unexpected arrival of the Princess of France (Kate Hurster) and her three ladies, Rosaline (Stephanie

Beatriz), Katherine (Christina Albright), and Maria (Tiffany Rachelle Stewart). The King's solution is cordially to consign them to a tent in the field—much to the consternation of their feminized chaperone Boyet (Robin Goodrin Nordli). A model of ditzzy chic in her sheath, heels, and blond 'do, she probably considers roughing it to be abstaining from room service. It doesn't take long for the kids to

pair up—Christal Weatherly's vibrant preppy togs are color-coded to keep the audience clear on who's fallen for whom.

The couples themselves resist clarity—letters are misdelivered, masks are donned, articles of clothing shifted, affections and attractions denied. Berowne con-

vinces the men to let go of their foolishness, but the women still have to act out their retaliation. Then just when the young men and women have overcome their awkward, adolescent defenses, realized that they have been their own worst enemies, and acknowledged mutual interest, the plot kicks in. The Princess receives word of her father's death. She meets this blow to romance and redirects it by repurposing the twelve months of mourning ahead. The boys, who after all, couldn't pick their true beloveds out of the masked crowd, need some time to mature; the staying power of their passion needs testing. If after a year it's still alive, Jack will have his Jill.

*Love's Labor's* really is much ado about nothing, unlike the later comedy of that title. The stakes are about as high as the crepe paper swags at a prom. That's not to say that there's no enjoyment in watching eight young actors fumble toward pairing like to like. As the royal ring-leaders, Bedard and Hurster both find a graceful balance between clowning and

Cooper chooses to dramatize the precise nature of his grand plan with an introductory dumb show, in both the technical and more general sense of the term.



preserving dignity. Bedard, in particular, brings even to slapstick the nuance and authenticity of high comedy. Beatriz's Rosaline and Linington's Berowne emerge as clear-eyed, blunt-speaking unmaskers of others—Shakespeare's test-run at Beatrice and Benedick—who can't bear to reveal themselves. Both performers seem to aim for the prosaic in delivering their lines, yet Berowne's speech at the end of the first half swells appropriately to an aha! moment for all four young men: "let us once lose our oaths to find ourselves." Albright and Tufts are well-matched in their nerdy innocence and weakness for doughnuts, a Dumaine and Katherine who are slow to get it. Meanwhile Monsef's Longaville and Stewart's Maria probably got it back in grade school.

The B-team in this production is actually stacked with stars. As the short-suffering chaperone, Nordli, always the inspired comedienne, keeps her charges close but her martinis closer. Jonathan Haugen makes sense of the peasant Costard by giving him a child's mind and attention span in a man's body. The sashays and verbal forays of Michael Winters and Charles Robinson as the professorial Holofernes and the curate, Sir Nathaniel, are pure delight. Don Armado's (Jack Willis) Spanish lisp unfortunately renders him intermittently unintelligible, but his page, Moth (Emily Sophia Knapp), is ultra clear in both speech and gesture as she appears the only one onstage with common sense.

An emerging director, Cooper brings a youthful exuberance to *Love's Labor's Lost*, packing it with clever business. The girls TP their chaperone; the lovesick boys channel Elvis; the fourth wall dissolves now and again, and Berowne gets an audience member to hide his contraband love letter. A whipped cream food fight and torrents of rose petals, surely intended ironically, litter the stage. Some ideas work better than others. (Are the silhouettes of the disrobing females on the translucent walls of their tent gratuitous, since the males downstage never turn and notice them?) But their very abundance and true playfulness set up the beautifully simple, sobering movement at the end. These kids have grown in the course of the play, and when reality bites, they react with appropriate respect.

---

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

## Tuned In *From p. 5*

until the mid-1980s when the Reagan administration caved into pressure from the religious interests and authorized national translator "networks" with no limitation on their size. Prior to that time, all translators had some local connection because their use required picking upon the signal of a local station for rebroadcast. When it became possible to feed translators from a central national location by satellite, the priority of local in translator service was squandered and the economic benefit of operating thousands of translators as a single, interconnected national network became predominant.

You get where this is headed. Because meaningful analysis of the public benefit produced through use of an FCC-granted license wasn't going to be evaluated ("we don't know how to measure that," the FCC concluded) we'll just allow more people on the air. When that also didn't seem to be working out well, the FCC essentially concluded that noncommercial, public broadcasting would be the nation's social "yield" from the use of the spectrum – a conclusion at which it arrived as part of the Telecommunication Deregulation Act of 1996, which ignored the fact that the U.S. had never addressed the fundamental challenge of assuring that public broadcasting was adequately funded to produce that result. Even Congress became disillusioned over the muddle that had been created and gradually became sympathetic to the idea that the solution was, once again, to create "more."

Because constructing a radio station is expensive, both in terms of facilities and operating costs, a stripped down category of Low Power stations was created with the expectation that, shorn of many of the costs which traditional FCC regulation imposed, these stations might produce new social benefit. The problem, however, was that the licensing of spectrum over the many decades of a FCC policy which had largely ignored social benefit, meant that few frequencies remained available for these new Low Power FM stations.

Translators suddenly looked like an appealing target and a decade long battle to provide spectrum for new LPFM stations by reducing or eliminating existing trans-

lators ensued. Because translators have often provided small communities their sole access to public radio, they have been defended – but it is a rear-guard action. Most of the economic pressure in favor of licensing new LPFM stations has come from larger cities but FCC processes haven't distinguished between the possible benefit of creating a new LPFM station in Chicago versus the harm done in extinguishing a small translator in Coquille or Port Orford.


The latest round in this battle was launched in July when the FCC issued a notice that it was re-considering its earlier policy which gave equal weight to the interference which might be produced to an existing FM translator by the introduction of a new LPFM station. Under the proposed revision, the harm done to reception of a translator would be downgraded and made secondary to the "opportunity" which establishing a new LPFM station might offer. Since translators are limited in the power at which they can broadcast to a far more severe degree than LPFM stations and full FM stations. This approach would further degrade a service that is already struggling to maintain its usefulness to the public. To complete the inequality of this situation, an existing public radio station translator is forbidden to upgrade to an LPFM station to protect its continuing ability to serve its audience.

Since many JPR listeners rely on a translator signal, these proposed changes could have enormous impact upon their continuing ability to listen to us and one might hope for a rational outcome to the discussion. Unfortunately, the FCC's long-term record of addressing these matters, it's hard to be hopeful of that outcome.

---

Ronald Kramer, Executive Director





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# Inside the Box

Scott Dewing

## Spinning Up the Diamond Age

Forged deep in a crucible of earth and brought toward the surface in a river of magma, diamonds are the hardest known naturally occurring substance. In some societies, diamonds are at the center of a strange ritual in which a man kneels before a woman and offers up a diamond attached to a gold ring to propose marriage and profess his undying love. And what better offering? Like true love, diamonds are invincible, beautiful, and quite scarce. Their scarcity creates value and value often leads to conflict. Men kill and die for diamonds in some of the poorest countries in the world in order to reap a sliver of the \$57 billion-a-year diamond industry. And while it might be true that “diamonds are forever,” the current diamond industry most likely is not as advanced in nanotechnology, the applied science of arranging matter at the molecular level, which will make diamonds abundant, dirt-cheap, and hardly worth dying for.

“Indeed, just as we named the Stone Age, the Bronze Age, and the Steel Age after the materials that humans could make, we might call the new technological epoch we are entering the Diamond Age,” wrote Ralph C. Merkle in an article published in a 1997 edition of *Technology Review*. A research scientist at Xerox’s Palo Alto Research Center (PARC) at the time, Merkle was referring to the potential of advances in the field of nanotechnology to lead to the ability to mechanically (and deliberately) manipulate carbon atoms to create real diamonds like the ones that took millions of years to crystallize 100 miles beneath the earth’s surface.

“The properties of materials depend on how their atoms are arranged,” Merkle wrote. “Rearrange the atoms in coal and you get diamonds...We rearrange the atoms in sand, for example, add a pinch of impurities, and we produce computer chips.” According to Merkle, diamond is an excellent electronic material that outperforms silicon. Electrons can move faster in diamond, and diamond dissipates heat better than silicon. Heat is the enemy of computer chips and their per-

formance is limited by the need to dissipate the heat that builds up in the circuitry.

With a pinch of impurities, “doped” diamonds will likely become the semiconductors of the future. This combined with advances in spintronics, an advanced form of electronics, could lead to quantum computing, which utilizes the quantum properties of subatomic particles (such as electrons) to represent and structure data as well as perform computation. Spintronics utilizes both the electrical charge of electrons as well as a quantum property called “spin,” which makes electrons act like very tiny bar magnets. Currently, all electronics exploit one property of an electron: its negative charge. Charge is what makes current flow. Current has lots of common uses. It can be used to cook a frozen dinner in a microwave, charge a cell phone, boot up a computer or zap the crap out of someone with a taser gun.

In the case of computers, electron charge is also used to encode data. The charge state of an electron is either “off” or “on”. Data in a computer is encoded in binary, which consists of only two digits: 0 (“off”) and 1 (“on”). Unique combinations of 0s and 1s are grouped together in bits. Eight bits form a byte and 1,048,576 bytes form a megabyte. Everything gets bigger from there: gigabytes, terabytes, petabytes, exabytes, zettabytes and yottabytes. These are huge numbers. For example, an exabyte is  $9.22337204 \times 10^{18}$  bits, which is roughly enough data storage capacity to hold all the words ever printed throughout human history. A yottabyte is  $9.67140656 \times 10^{24}$  bits and could store all printed words as well as an entire copy of Yoda’s brain.

Some encoded data resides in random-access memory (RAM), while other encoded data is stored in “non-volatile” memory, such as read-only memory (ROM) and re-writable hard disk drives. A hard disk is made of multiple platters coated with a magnetic coating that can hold magnetic impulses (i.e., charge). Bits of data are arranged in sectors along concentric tracks on a hard drive’s



platters. These platters spin at very high speeds, typically 10,000 RPMs or faster. Mere nanometers above these spinning platters, read/write heads floating on a cushion of air magnetize the platter's surface in a pattern of bits made up of 0s and 1s that represent the data in digital form. All electronic data—every text document, picture, audio and video file—is ultimately just 0s and 1s.

Spintronics adds the quantum-mechanical “spin” property of electrons to the mix. An electron’s spin state adds another dimension in which to encode data. To understand spintronics, picture each electron as a tiny bar magnet with a north and south pole. Point the north pole upward, and you have “spin up”. Flip it on its head and you have “spin down”. Of course, an electron can point in any direction, making the possible number of spin states almost infinite. I say “almost infinite” because the detection of an electron’s spin state would be limited by the sensitivity and accuracy of a detector, like the read/write heads in hard drives, to measure slight variations in spin orientation. With spintronics, binary data isn’t just 0 and 1 any longer. It’s 0 and 1 plus the unique spin position of a given electron.

Thinking about spintronics for too long makes my head spin. Fortunately, you don’t need to understand it inside-out to comprehend its potential and its implications. In the future, a diamond-based quantum computer the size of a sugar cube could utilize spintronics and other quantum mechanisms to store billions of bytes of data and process billions of instructions per second. Such a computer would be a billion times faster than today’s desktop computers. Just like their vacuum-tube predecessors, silicon-based computers will eventually fade into history. But diamond-based computers might be forever, marking the final evolution in computing hardware that enables us to build a super-computer capable of storing and computing all the data in the universe at the speed of light. And if that final computation yields the Ultimate Answer of “42” as Douglas Adams jokingly speculated in his sci-fi novel *The Hitchhiker’s Guide to the Galaxy*, then hopefully we’ll also have figured out by then what the Ultimate Question is too.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

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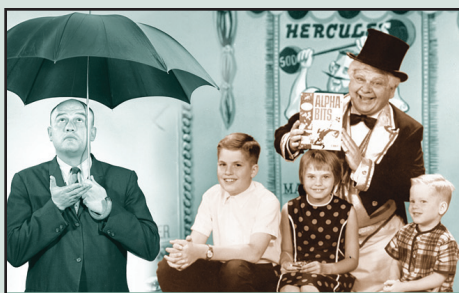


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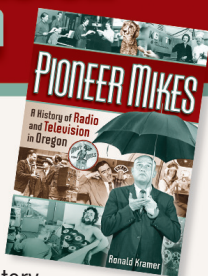






# PIONEER MIKES

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in Oregon



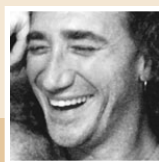
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## Recordings

Paul Gerardi

### The Presence of Heart

Recently, I received a Facebook message from a radio colleague who I worked with in the Orlando market of the early 1980's. He was the morning announcer and I the music director at a locally owned station, WLOQ, which would become known as one of the first smooth jazz radio stations on the east coast. Along with the program director, I helped create a hybrid format which included the performing songwriters of the day, great jazz singers like Billy Holiday, west coast jazz, and other instrumentals that included lighter jazz along with a new sound from a burgeoning label called Windham Hill.

I had moved over to this station after spending a couple of years as the assistant music director at a wonderful progressive rock station, WORJ, which I had grown up listening to and where I began my professional radio career. Sadly, the reason for my departure was that the radio station was purchased and the progressive rock format had ended after many years of delighting its listeners with the innovative rock sounds of the day as well as classic blues music.

The Facebook message that I received took me by surprise. It was a request to reminisce about the life of WLOQ by way of an on-air interview. My colleague was once again doing mornings, having been brought back to help with a transition. WLOQ had been purchased and its new owners were ending the format that had run solidly for all those years. From the time I received the message to the time I found myself on the air by phone link was less than two days. I spent the interim thinking about my experiences there. What kept coming back to me was a common attribute of both those stations, a quality as ethereal as it is palpable. One of the ways this quality presented itself was

the feeling you got each time you entered the control room, a feeling that you were caring for something that had a life and rhythm of its own.

Those places had heart, the deep abiding presence that comes from being submerged in the rhythms of music and life. Innovative music, music that reached back and embraced the best qualities of its forerunners while at the same time reaching

“One of the joys of co-hosting *The Folk Show* is that I can continue to seek out music with heart.”

forward to create new music that enveloped the new influences the world was offering up. The heart of those places transcended the competitive nature of business and was the meaningful link that helped bring a

broad spectrum of music to so many people's lives.

We live in amazing times. Through the internet and the cell phone network we are constantly linked. There is hardly any lag time between the discovery of something and its presentation to the world. Genres of music are colliding head-on, fashion has a multitude of influences, and information is as plentiful as it is ever-changing. It seems that everything is on the table all at once and is being combined in unique ways.

Especially music.

One of the joys of co-hosting *The Folk Show* is that I can continue to seek out music with heart. Through the music library at JPR, I am able to reach back to earlier decades to rediscover the deeply felt emotion of the stories those folks lived, and I also get to look forward and experience the new music that is being made today. Part of the gratitude I have, is that in its library I can continue to find music with heart, and soul.

One of the places I find heart in music is in Greg Allman's latest release *Low Country Blues*. Here's a man that's been to the mountain and back and lived to tell the tale. It's his first solo recording in 14





# The Splendid Table

Lynne Rossetto Kasper

years, and it hearkens back to B.B. King while still showing the fire of the Allman Brothers Band, but in a more calm and steady way.

Along the same line is the cooperative effort by Susan Tedeschi and Derek Trucks. As the Tedeschi Trucks Band, the new recording *Revelator* reaches back to the best of Bonnie Raitt and the Allmans, and reaches forward with an ageless spirit that is all their own. From the ballads to the up-tempo songs, their guitar work is the heart and her singing is the soul.

John Mellancamp's latest work *No Better Than This* is an interesting mix of low-fi recording and high quality music. He's returned to a simple way of recording to match the wonderful simplicity of 13 new songs that are delivered in a folk tradition. With a small band, he has chosen to record in a church that housed the Underground Railroad, as well as in studios that Elvis Presley and Robert Johnson recorded music.

Mandolin man Chris Thile has returned to a more traditional sound on *Sleep with One Eye Open*. Recorded as a duo with guitarist Michael Daves, it is steeped with both the energy of bluegrass and old-time, and adds the sensibilities of young musicians experiencing their world as members of the 21st century. The musicianship of the singing and playing is stellar.

I was very lucky thirty years ago to be part of two musically progressive heart-filled radio entities, and I am gratified that so many years later, through JPR, I can volunteer my time, knowledge, and talent at another one of those cherished places.

Paul Gerardi co-hosts *The Folk Show*, heard Sunday evenings at 6pm on the *Rhythm & News* service and online at [www.ijpr.org](http://www.ijpr.org).

## Tart Orange Panna Cotta Trifle

© Copyright 2010 Lynne Rossetto Kasper

10 minutes prep time;  
4 to 24 hours refrigerator time.

Serves 8 to 10.

The trifle needs to be done a day ahead.



For what it delivers, panna cotta deserves culinary sainthood. Ten minutes of your time and several hours in the fridge delivers a dessert that's made more than one cook's (and non-cook's) reputation. And not many sweets are this free-spirited.

This was improvised last Easter when my free Saturday night to bake Easter dessert was sidelined by a last minute party. So improvisation took over.

Bread and jam trifle came to mind, but panna cotta was so much easier. Spoon store-bought marmalade onto sponge cake slices and layered them with the gelled cream was the plan. When the marmalade tasted tooth achingly sweet, some lemon juice got stirred in. The mix became more a sauce than a jam and deliciously tart/sweet, just what was needed to cut the richness of the panna cotta.

Tuck that one away for when you need a fast sauce, or a glaze on some ribs.

**Cook to Cook:** Use organic cream if possible, and check that the sour cream contains only cream and culture, no other additives.

### Ingredients

#### *Panna Cotta:*

1/4 cup cold water  
4-1/2 teaspoons unflavored gelatin  
4 1/2 cups heavy whipping cream  
3/4 cup sugar, or more to taste  
Pinch of salt  
2-1/2 teaspoons vanilla extract  
1 tablespoon of fine-grated orange zest  
1-1/2 cups sour cream

#### *For assembling the trifle:*

1 8" x 4" loaf of sponge cake, or one 8 to 10-inch round sponge cake  
1-1/2 cups orange marmalade  
1/3 cup fresh squeezed lemon juice, or to taste

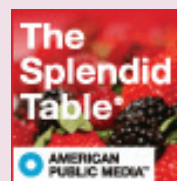
### Instructions

1. Make the panna cotta in two equal batches. For each one have the cold water in a small cup, and sprinkle the gelatin over it. Let it stand 5 minutes. Meanwhile, in a 3-quart saucepan over medium-high heat, stir together half the cream with half the sugar, salt, vanilla, and orange zest. Do not let it boil. Stir in the gelatin until thoroughly dissolved. Take the cream off the heat and cool about 5 minutes.

2. Put half the sour cream in a medium bowl. Gently whisk in the warm cream a little at a time until it is smooth. Taste the mixture for sweetness, it may need another teaspoon of sugar. Turn the panna cotta into a deep glass serving bowl. Cover, and chill 3 hours.

3. Cut the sponge cake into 1/2-inch thick pieces that are about 3 by 3-inches. Blend the marmalade with the lemon juice and taste for tartness. Spoon it over the cake slices.

4. Once the panna cotta is firmed up in the refrigerator, top it with half the sponge slices. Make the second batch of panna cotta with the remaining ingredients, pour it over the first and top it with the remaining sponge slices. Don't worry if they sink down a bit. Chill overnight. Serve cool spooned into small bowls.







1930s Duesenberg Dual Cal Phaeton in Ashland. PHOTO BY BRANDON GOLDMAN



1940s Ford Deluxe in Ashland. PHOTO BY BRANDON GOLDMAN



David and Karen Ayre of England drove this rare 1907 Itala through Oregon on the Pebble Beach Motoring Classic tour. PHOTO COURTESY OF THE PEBBLE BEACH EXPERIENCE FEATURE DOCUMENTARY FILM SERIES

who is finishing a high-definition film called “The Pebble Beach Experience” that includes his parents’ vintage 16-mm footage. “These car owners consider themselves stewards, preserving the cars’ heritage and identity.”

When he was driving his Lancia on the tour, people stared. “They were marveling at this caravan of cars from 1908 to the ‘50s, and they would ask, ‘What is *this*?’” he recalled. Often, he was delayed at gas stations as strangers quizzed him and took photographs. Driving away, “people wave at you,” he says, “and you feel like a celebrity.”

## Celebrity Spotting

August is a particularly active auto time. It’s summer, so convertibles have come out of hiding. It’s dry, so tires grip better to curving roads. But this is also the month in which car fans are frenzied. They have been plotting their course and preparing for the grandest car event in the world: The Pebble Beach Concours d’Elegance.

Up to 40,000 people who love the engineering, styling, noise and exhaust of cars – as well as the photographers (“car-parazzi”) who try to capture some of it on film – converge on the Monterey Peninsula for non-stop auto adoration. It is here, on the 18th fairway of the exclusive Pebble Beach Golf Links, that the rarest, most valuable, most coveted automobiles are displayed within arm’s reach for one fleeting day. Ticket holders are also close enough to buttonhole designers, racecar drivers and movie stars.

But before the first unforgettable car rolls onto the grass, before owners pray for the last time that the restorer of their car

was exacting, before Jay Leno tells a joke to those gathered around the stage or the first trophy is handed out, people have to arrive here in style. One way to do this is with other car enthusiasts who spent nine days behind the wheel of an elegant automobile made before 1968.

This year, the Pebble Beach Motoring Classic started August 8 at the Harold LeMay Museum in Kirkland, Washington. The parade of cars traveled 1,500 miles, from the bottom of the Columbia River Gorge to 6,000 feet up Mt. Hood. The show-stopping cars threaded through forest service roads to Mt. St. Helens and the Cascade Mountains, and then followed the Oregon Coast to California.

Al McEwan of Redmond, Washington, organized the ambitious tour to allow drivers to conquer different terrain and witness sublime landscape; in short, classic motoring as it used to be. In between, there were boat rides on the Rogue River and overnight stays at the Village Green Resort near the covered bridges of Cottage Grove and pricier boutique lodging. Toward the end of the journey, lunch was served among the California redwoods. McEwan’s wife Sandi jokes that the tour was “a little bit of driving between parties.”

For participants, the tour was also an antidote to over-restored “trailer queens,” pampered cars that are only driven on and off trailers to competitions. “Part of the reason for the tour is to show that these cars can go,” Al McEwan says.

This year, a 1955 Ferrari 375 Cabriolet Speciale motored along with other rare and highly valuable collector cars. Sometimes,

drivers were asked the worth of their cars, but that remains secret for at least two reasons: “You can’t go to a Kelley Blue Book to find out,” says McEwan, mentioning that past participants drove such cars as a 1902 Mercedes Simplex, the world’s oldest Mercedes. “And no one wants to tell someone on the street that they are driving a \$500,000 car.”

Liz Haan and her husband Bill Holt drove their 1938 Lagonda V-12 Drophead from their home in British Columbia, Canada to join the tour this year. “We really think the cars should be driven and this is a good way to do it,” says Haan. “I view them as rolling art. They are gorgeous and I relish saving them and restoring them, and sharing them with others.”

## Public Unveilings

The beauty of cars is that there is a pleasure in thinking about them, even when they are not yours. For this reason, there are plenty of auto-centric events open to the public, from makeshift gatherings to highly orchestrated competitions held at parks, campuses and golf courses. Many raise money for local nonprofit groups.

It’s free to see the wide-ranging makes lined up at the Medford Cruise Show and Shine in June. It’s \$8 to view pre-1974 hot rods and show cars at Portland International Raceway’s Beaches Cruise In on Wednesday nights. It cost \$20 to look at hundreds of collector cars at the Rotary Club’s Forest Grove Concours d’Elegance outside of Portland in July. A glance at the Northwest car clubs and organizations’ page on the Forest Grove Concours website



The beauty of cars is that there is a pleasure in thinking about them, even when they are not yours.

([www.forestgroveconcours.org/CarClubs.html](http://www.forestgroveconcours.org/CarClubs.html)) proves there is activity year round, from the casual to the obsessed, for Model As to street rods.

Rick Kaufman, a retired dentist who now lives in Medford, helped start the Forest Grove competition 39 years ago. He has

seen other events spring up that celebrate cars of distinction and he applauds collectors who preserve dream machines. In this year's event, a 1927 Bentley was created, Kaufman says, "from a pile of parts." A reconstructed Pierce-Arrow was showcased at a previous concours. "I hear stories like that

all the time," says Kaufman, whose family bestows a European Legacy Award each year.

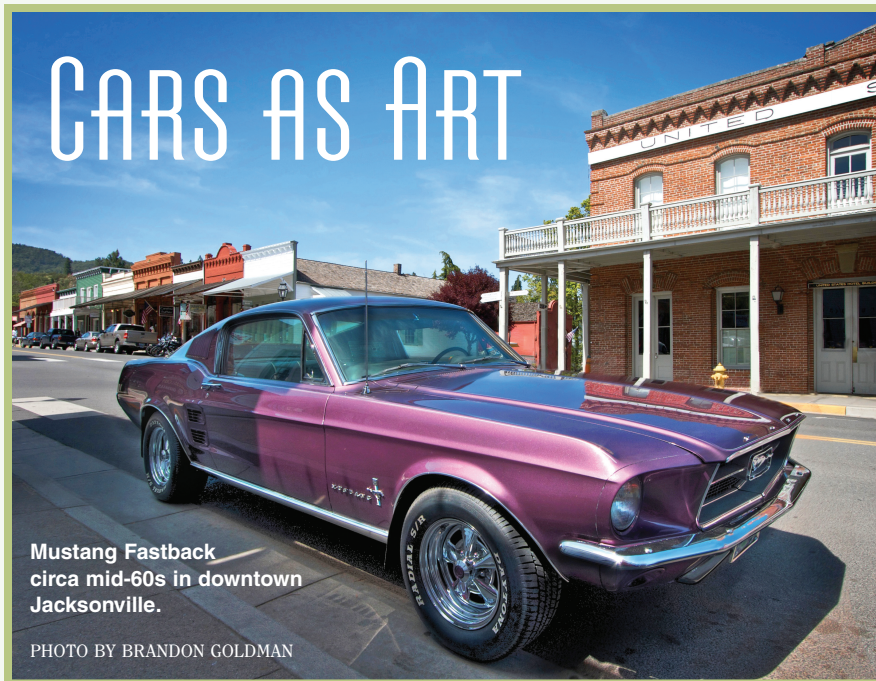
The day before the Sunday Forest Grove Concours, Chad Tyson was driving a 2006 Lotus Elise on loan to him for the 50-mile Vineyard and Lake Tour. During the work-week, Tyson, 26, is a data analyst for Portland-based Sports Car Market magazine. Like many car enthusiasts, he spends his spare time restoring his first car, a 1967 Chevrolet Camaro that he bought nine years ago.

"I think the appeal of cars for me is mostly aesthetic, the beautiful shapes of the Ferrari Testarossa, Jaguar XKE, Camaro," he says. At a recent Beaches Cruise In, he took a cellphone photo of what he considers a stellar lineup: a 1974 DeTomaso Pantera, 1966 Chevrolet Caprice, 1967 Chevrolet Camaro and 1996 Dodge Viper. "Even the Ferrari 246 Dino I saw is a car that I can just stare at for a half hour and contemplate. It's only since I came on staff at Sports Car Market in January that I've been able to drive them."

In reading about the 50th anniversary of the Jaguar XKE, Tyson learned that collectors could have bought those luxury cars for \$2,500 in the 1970s. They are now valued at \$75,000. But he predicts his generation will cherish cars from a new source: Asia.

"I am looking forward to seeing what cars becomes collectible in the future," Tyson says. "I think European sports cars will always have mystique. But not too many people my age are into European cars. They grew up in the '70s when the Alfa and Jaguars weren't prized. In the future, people my age will probably look at sporty Hondas, sport Acuras and heaven forbid, a Celica or two."

It seems cars may change, but the thrill of them remains.



Brandon Goldman is the Senior Planner for the City of Ashland, but he doesn't spend all of his time at his desk. He is also a photographer whose work has been published in National Geographic Magazine and is available through Getty Images.

While roaming the Rogue Valley over the last five years, he has occasionally focused his lenses and talent on a common object: an old car.

The result: artistic images of a gleaming, eggplant-colored 1960s' Mustang Fastback contrasted against Jacksonville's old brick buildings or a cherry red 1930s' Duesenberg Dual Cal Phaeton in an Ashland parking lot. "Such cars do stand out and add a smile to my face and bring my camera out of its bag when I stumble across them," Goldman says.

Some of his photographs are the result of good luck, such as the rainbow that rose behind a 1940s Dodge pickup, which is a fixture

on Eagle Mill Road. Other images have been altered through Photoshop to darken a distracting background, as with his photo of a 1952 Chevy that appears to have been shot in a studio but was actually in front of the Ashland Safeway.

Often, as in the case of a 1939 V12 Lagonda he spotted parked in downtown Ashland, he creates a High Dynamic Range photo. He takes three or more images from the same location with different exposures, from very bright (overexposed) to very dark (underexposed).

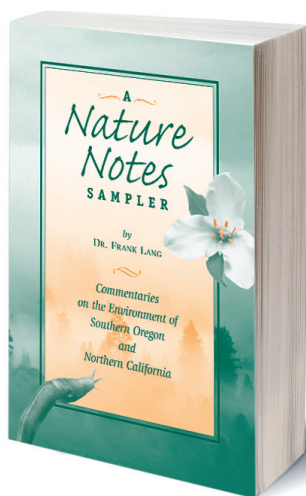
He combines the multiple images in Photoshop "to approximate a wider 'range' of light to dark," he says. "What I like about this technique's application on old cars is it really works well to highlight reflections in the rolling metal curves of the body and chrome."

Brandon Goldman's work can be seen at [www.bgoldmanphotography.com](http://www.bgoldmanphotography.com)

Ashland-based writer Janet Eastman is a car appreciator's companion. She rides in the passenger seat – which is on the left side – of a 1934 Lagonda. Her adventure stories can be seen at [www.janeteastman.com](http://www.janeteastman.com)



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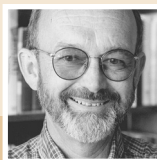
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Frank Lang

### Fall Berries & Birds

In my yard, I have a western juniper and a Pyracantha shrub that provide a fall treat for any fructivorous, that is fruit eating) birds that might choose to drop by. Mostly I see America Robins and Cedar Waxwings, and once, in a rare while, a Townsend's Solitaire, or the Cedar Waxwing's cousin, the Bohemian Waxwing. And, of course, there is always the risk of starlings, those pestiferous European immigrants that are a major problem in the holly berry industry in the Willamette Valley.

My juniper, which I planted as waist high sapling and used to decorate with Christmas lights, is now thirty-something, in age and height. In good years, it is festooned with small bluish berry-like cones, relished by the birds just mentioned. Humans use the cones, as well, as flavoring for gin, liqueurs, and cordials, and are often found in recipes for meat stews and other dishes. Berries of some species contain about twenty-five per cent fermentable sugar.

My Pyracantha, or firethorn, gets its generic and common names from the

painful reaction between human flesh and certain substances on the plant's sharp thorns. I try to keep my firethorn under control by pruning out the numerous sucker shoots that pop up with regularity. I am quite familiar with its common name,

“  
My Pyracantha, or  
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plant's sharp thorns.”

thank you very much. It has a sort of bonsai topiary look of no known animal. I put up with my pyracantha because of its colorful display of orange fruits in autumn and the host of birds it attracts. I hate it when I prune it, but I love it in the fall.

This year the tree and shrub were loaded with cones and fruits. I thought, “This is going to be great bird watching from the dining room window.” Well, there likely was, but I was not a witness. We went out of town for several days and returned to fruit striped tree and shrub and a window with a tiny feather surrounded by a puff of gray, evidence of a collision. An outside search revealed neither corpse nor a pile of feathers, so the collision might not have been fatal.

The purpose of all the fruit-eating from the plant's point of view is the dissemina-



Western Juniper



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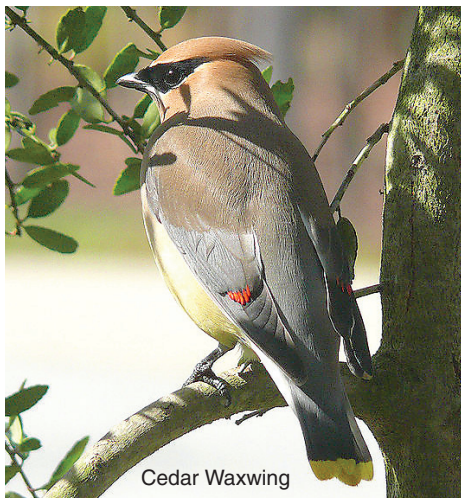
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tion of its seeds. From all the pyracantha popping up in urban and suburban crooks and crannies the pooping strategy is quite successful.

Sometimes birds visiting fruit-laden shrubs and trees get an unusual surprise. As a child, I recall a flock of waxwings descending upon a fruit-laden hawthorn tree in my parent's yard one cold fall day. After gorging themselves on tiny pomes, the hawthorn's small, apple-like fruits, the birds became unstable, acting as if drunk – which of course they were. After frosts, fruits of many members of the rose family – including hawthorn and pyracantha- convert stored starch to sugar. Native yeasts on the fruits ferment the sugars to alcohol. Proof enough to stagger even larger birds like robins, which can fall victim to the same fate. I remember that the birds sobered up after a considerable period of staggering about. I wonder what might have happened if the neighbor's cat had come across the bacchanal. My birds, without a heavy frost, probably left my party sober and disappointed all the local cats.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



Cedar Waxwing

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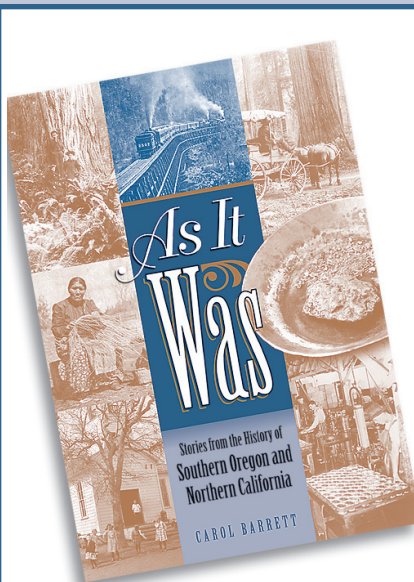
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# As It Was

*Stories from the State of Jefferson*

## Frank Kelly's Criminal Record

by Dawna Curler

Keeping detailed account records is good business practice and generally not newsworthy. But the records kept by a Medford, Oregon, man in 1913 were a bit odd and the activities that he documented got him notice in the local news paper...and into a lot of trouble.

After police caught twenty-three year-old Frank Kelly breaking into a grocery store, Kelly confessed to other burglaries and produced a set of books detailing what he'd taken. He'd inventoried all he'd stolen, along with its value and the place from where it was taken.

Kelly took 2 pairs of shoes worth \$8 total and a 25 ¢ pair of ladies hose from Kidd's Shoe Store. From another grocery store Kelly had looted, among other things, 1 pound of salmon worth 15 ¢; 3 cans of clams, 45 ¢; 6 tamales, 75 ¢; and 1 box of Cubanala cigars priced at \$2. He also had on his list several department stores, the public library, Big Pines Lumber Company and a number of orchard companies.

History doesn't tell us what Kelly's punishment was, or why he documented his crimes so well, but if he were in business today, one might suspect he'd video tape his deeds, or maybe use a cell phone camera.

Source: "Nervy Burglar Kept Books on What He Stole," Medford Mail Tribune, February 13, 1913.

## Mt. Ashland Inn

by Nancy J. Bringhurst

Jerry and Elaine Shanafelt left Boston in 1973 with a pioneer spirit and a dream of earning their living from land in the mountains. Two years later, they bought 160 acres on Mt. Ashland Ski Road and, over the years, built a comfortable, laid back yet elegant bed and breakfast from scratch.

Jerry's background in architectural design and building, furniture making, wood carving, and stained glass work, and Elaine's passion for antiques and needlework gave them a wealth of skills and talents to build on.

They constructed their 4,200-square-foot inn from 300 cedar logs cut from their own land. Each guest room door is carved with representative mountain scenes; beds made from local madrone and black oak are covered with handmade quilts. The Windsor chairs and dining table, Jacuzzi with a rock waterfall, and log arched doorways are but a few examples of the unique features designed and made by the Shanafelts. Since opening in Christmas of 1987, the inn has been featured in numerous magazines and guidebooks.

In 1995, eager to move on to new challenges, the Shanafelts sold the inn to Laurel and Chuck Biegert. Mt. Ashland Inn continues to be a popular get-away – a showcase of craftsmanship and art.

Source: Interviews with Elaine and Jerry Shanafelt.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.



# Poetry

Ingrid Wendt

## Give Us This Day

Just as everyone knows the end might come without warning  
Any morning, the usual intersection and someone running the light,  
Or maybe a gun in the cafeteria. Suitcase exploding. Fuselage  
Simply missing one simple bolt. And we know not  
To dwell on these thoughts, to survive.

Just as when my older friend was dying, and knew it, saying  
*I've learned what I wish I'd known all my life*, and I wanted to  
Know her secret and didn't ask, so sure of having one last chance.  
This much I've learned: *Savor it. This daily bread.*  
*What if this were our last day alive?*

So, too, you with your own secret ticking, lab tests predicting  
Tomorrow the beats all of us count on could stop.  
With proper exercise, diet, maybe  
Not for a year. Or two.  
Or more.

Each moment, remember. Each moment, forget.  
Systole. Diastole.  
Push. Pull.  
Dear one,  
Whose heart knows and won't tell.

## Armistice

*The strongest of all warriors are these two—Time and Patience.*  
—Leo Tolstoy, *War and Peace*

All their lives the girl studied the mother.  
This was her favorite subject, the one she  
was best in, there was nothing

about their history of battle the girl  
did not remember: which words could turn into  
land mines, how to keep her distance and still

appear loving, appear sweet, how much  
of independent thought to sacrifice for  
a truce that never would last, her heart

from an early age taking a break each time it was  
called upon to perform, no allies in place  
to protect it, no trench. After your death

I say it: I was that girl. You were that mother.  
Now, the small unexpected bells of forgiveness  
ringing, ringing, calling me

to attention: what made you  
someone to love. All along. I loved you.  
And was too busy practicing defense to see.

---

Ingrid Wendt's first book, *Moving the House*, was selected by William Stafford for the New Poets of American Series, published by BOA Editions. *Singing the Mozart Requiem* won the 1988 Oregon Book Award for Poetry, *The Angle of Sharpest Ascending* won the 2003 Yellowglen Award, and *Surgeonfish* won the 2004 Editions Prize. Wendt co-edited *In Her Own Image: Women Working in the Arts* and *From Here We Speak: An Anthology of Oregon Poetry*. Her next book of poems, *Evensong*, will be published in October by Truman State University Press. Ingrid Wendt lives in Eugene, Oregon, with her husband, poet and fiction writer Ralph Salisbury.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520  
Please allow two to four weeks for reply.

## 25 Years: The Schneider Museum of Art Celebrates

by Doreen L. O'Skea

The Schneider Museum has become such a familiar part of the Ashland skyline that sometimes we fail to recognize it or realize its importance. The museum is serves as a lecture space, a time travel machine, a learning center, a portal to another world or an examination room for the human condition.

For twenty five years the Schneider Museum of Art (SMA), on the campus of Southern Oregon University, has brought the world to the Rogue Valley through a myriad of mediums. From paintings and sculpture to photography and textile arts, stories are told and reinterpreted for each guest who walks through the doors.

The museum was created through a community campaign that was spearheaded by Bill and Florence Schneider. Their children, Burt and Patti Schneider are returning to Ashland to visit the SMA in September and to celebrate the Museum's anniversary.

The Schneiders' vision was to create a center for art in the Rogue Valley. It was their hope that the Museum would be a space for the entire community to enjoy a

To mark the occasion of the 25th anniversary the SMA Advisory Board is inviting the community to attend the annual Art Affair, this year the event will be held on Friday, September 9 in the museum.

variety of exhibitions, either on site or through outreach. To date the museum has mounted more than 205 shows, representing 800 different artists and bringing more than 275,000 visitors to campus.

In 1982 the State Board of Higher Education authorized construction of a museum on campus with funding to be provided by private donations. During this time, benefits and fundraisers were held to raise money for the museum. In 1983 the Bill and Florence Schneider announced their major gift to the



To date the museum has mounted more than 205 shows, representing 800 different artists and bringing more than 275,000 visitors to campus.

museum ensuring its completion. The State Board approved the naming of the museum for Samuel and May Schneider, parents of Bill Schneider, on July 22, 1983. The late Portland architect Will Martin designed the museum. In keeping with Martin's architectural style the museum is dedicated to the idea that man-made things should complement nature even emulate it but never compete with it. The museum opened its doors to the public in the fall of 1986.

Over the next ten years the museum continued to grow and to flourish. In 1995 a second phase of construction was contemplated for the museum to add two new galleries and adequate office space for the staff. Funding was once again acquired from private donors, and the new wings of the museum opened in January 1997. The generous donors for the second phase of building were Bill and Florence Schneider, Fran and Tim Orrok, and Gerhard Heiter. With the opening of the new museum galleries, the SOU Foundation began a major capital campaign to raise the necessary funds for a new arts complex. For over forty years the Art Department lobbied for adequate classroom and studio space for art students. The

dream is now a reality. With the opening of SOU's Center for the Visual Arts, your museum, The Schneider Museum of Art, plays a central role in this dynamic complex of buildings, bringing compelling and challenging exhibits to southern Oregon along with a rich spectrum of programming that includes workshops, family days, lectures, performances, and concerts.

In addition to a variety of exhibitions on site the Museum also engages in community outreach by producing shows at local libraries, community centers, retirement homes and local businesses. The Museum also has an extensive permanent collection that began with donations given during the early stages of the campaign to build the space. The collection has grown to over 800 pieces of art in a variety of different media and includes pieces as diverse as a manuscript page on paper from the Guttenberg press, sculptures carved of jade and ceramic from pre-Columbian Costa Rica, and a gouache on paper by Alexander Calder. Other notable pieces in the permanent collection are a linocut/woodcut by M.C. Escher, monotype print by Fritz Scholder, Yellow Persian with Red Lip Wrap, and blown glass from Dale Chihuly.

CONTINUED ON PAGE 30





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Mark & Lynnette Kelly  
Ashland, OR

Klamath County Library Foundation  
Klamath Falls, OR · (541) 882-8894

Klamath-Siskiyou Wildlands Center  
[www.kswild.org](http://www.kswild.org)

Lithia Artisans Market  
Ashland, OR · Calle Guanajuato

Charles & Lupe McHenry  
On behalf of Access Food Share

Oregon Community Foundation  
Medford · (541) 773-8987 · [www.oregoncf.org](http://www.oregoncf.org)

Oregon Cultural Trust  
[www.culturaltrust.org](http://www.culturaltrust.org)

OSU Extension

Dr. John Wm. and Betty Long Unruh  
Fund of the Oregon Community Foundation

Rogue Valley Growers & Crafters Market  
Medford & Ashland

Rogue Valley Manor Foundation  
Medford, OR · [www.retirement.org](http://www.retirement.org)

Rogue Valley Symphonic Band  
Ashland, OR · 541-488-2926

Rogue Valley Transportation District  
Medford, OR · [www.rvtd.org](http://www.rvtd.org)

ScienceWorks Hands-On Museum  
Ashland, OR  
[www.scienceworksmuseum.org](http://www.scienceworksmuseum.org)

Norm, Kathy & Spencer Smith  
Roseburg, OR

Upper Sacramento River Exchange  
Dunsmuir, CA · (530) 235-2012

Sally Wells  
Passionate Arts Lover · Redding, CA

Youth Symphony of Southern Oregon  
[www.yosso.org](http://www.yosso.org) · Medford, OR

#### LANDSCAPING & GARDENING

Ashland Greenhouses  
[www.ashlandgreenhouses.com](http://www.ashlandgreenhouses.com)  
Ashland, OR · 541-482-2866

Brooks Farms and Gardens  
Grants Pass, OR · (541) 471-9056  
[www.brooksfarmsgardens.com](http://www.brooksfarmsgardens.com)

Plant Oregon  
Talent, OR · (541) 535-3531

Shooting Star  
Central Point, OR · [www.roguevalleynursery.com](http://www.roguevalleynursery.com)

#### LEGAL SERVICES

Brian Law Firm  
Medford, OR · (541) 772-1334

Attorney MC Bruce  
Humboldt County · (707) 839-1400

Foss, Whitty, Littlefield,  
McDaniel & Bodkin, LLP  
Coos Bay, OR · (541) 267-2156

Jerry Haynes Law  
Medford, OR · (541) 491-1433  
[www.jerryhayneslaw.com](http://www.jerryhayneslaw.com)

Margaret Melvin  
Coos Bay · 541-269-5225

David G. Terry, P.C.  
Roseburg, OR · (541)673-9892

#### MARKETING, ADVERTISING & DESIGN

5 o'clock Marketing Group  
<http://5oclockmarketinggroup.com>

adCAdvertising  
[www.adcllc.com](http://www.adcllc.com)

Banik Communications  
<http://banik.com/>

Creative Images  
Roseburg, OR · [www.creativeimages.net](http://www.creativeimages.net)

Lanphier Associates, Inc.  
[www.lanphier.com](http://www.lanphier.com)

#### MOVING & STORAGE

Lock N Key Storage  
[www.locknkeystorage.com](http://www.locknkeystorage.com) · (541) 772-0157

Mistletoe Storage  
Ashland · (541) 482-3034  
[www.mistletoestorage.com](http://www.mistletoestorage.com)

#### MUSEUMS

Coos Art Museum  
Coos Bay, OR · (541) 267-3901

Coos County Historical & Maritime Museum  
(541)756-6320

#### PHOTOGRAPHY

David Gibb Photography  
Jacksonville, OR · (541)899-9030  
[www.dgibbphoto.com](http://www.dgibbphoto.com)

#### REAL ESTATE

Brentwood Home Inspections  
Coos Bay, OR · (541) 888-3761  
[www.brentwoodinspections.com](http://www.brentwoodinspections.com)

CARR Real Estate Appraisals  
Redding, CA · (530) 221-6023

Century 21 Best Realty, Coos Bay  
(800) 641-1653

Anne Collins & Diana Crawford  
Prudential Seaboard Properties  
Coos Bay, OR · (541) 269-0355

Jan Delimont, Broker  
Prudential Seaboard Properties  
Coos Bay, OR · [www.coosbayproperties.com](http://www.coosbayproperties.com)

Hawks & Co. Realtors  
Roseburg, OR · (541) 673-6499

Southern Oregon Appraisal Services  
Ashland, OR · (541)482-8856

Steven Haywood – Bank of America Mortgage  
Redding, CA · (530) 242-6352

Roy Wright Appraisal  
[www.roywrightappraisal.com](http://www.roywrightappraisal.com)  
541-773-2006

#### RECREATION

The Bike Shop  
Redding, CA · (530) 223-1205

Hellgate Excursions  
Grants Pass, OR · (800) 648-4874

Momentum River Expeditions  
Ashland, OR · [www.momentumriverexpeditions.com](http://www.momentumriverexpeditions.com)

Redding Sports LTD  
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport  
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners  
Ashland, OR – (541) 201-0014  
[www.roguevalleyrunners.com](http://www.roguevalleyrunners.com)

#### RESTAURANTS

The Black Sheep  
Ashland, OR · (541) 482-6414

The Breadboard Restaurant  
Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe  
Dunsmuir, CA (530) 235-4677

High Tide Café  
Charleston, OR · (541) 888-3664

Kaleidoscope Pizzeria & Pub  
Medford, OR · (541) 779-7787

Mendocino Café  
[www.mendocinocafe.com](http://www.mendocinocafe.com)

Prism Espresso Bar & Resale Boutique  
Medford, OR · [www.prismresale.com](http://www.prismresale.com)

Roger's Zoo  
North Bend, OR · (541) 756-2550

#### RETIREMENT COMMUNITIES

Veranda Park Retirement  
Medford, OR · (541)494-5000  
[www.verandaparkliving.com](http://www.verandaparkliving.com)

#### TRAVEL/LODGING

Ashland Springs Hotel  
[www.ashlandspringshotel.com](http://www.ashlandspringshotel.com) · (541) 488-1700

Ashland's Tudor House  
Ashland, OR · (541) 482-4428

Cold Creek Inn  
Mt Shasta · [www.coldcreekinn.com](http://www.coldcreekinn.com)

#### VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital  
Ashland, OR · 541-482-2786

Friends of the Animal Shelter  
[www.fotas.org](http://www.fotas.org) · (541) 774-6646

Sanctuary One at Double Oak Farm  
[www.SanctuaryOne.org](http://www.SanctuaryOne.org)

#### WEARABLES & JEWELRY

Bug a Boo Children's Wear  
Ashland, OR · (541) 482-4881

Directions  
Mt. Shasta, CA · (530) 926-2367

Earthly Goods  
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store  
Eugene, OR · [www.footwise.com](http://www.footwise.com)

Nimbus  
Ashland, OR · (541) 482-3621

Periwinkle Upscale Retail  
Klamath Falls, OR · [www.periwinkleresale.com](http://www.periwinkleresale.com)

Prism Espresso Bar & Resale Boutique  
Medford, OR · [www.prismresale.com](http://www.prismresale.com)

#### WELLNESS / BEAUTY / SPAS / FITNESS

Blue Giraffe Day Spa Salon  
[www.bluegiraffespa.com](http://www.bluegiraffespa.com)  
Ashland, OR · 541-488-3335

Herb Pharm  
Williams, OR · (800) 348-4372  
[www.herb-pharm.com](http://www.herb-pharm.com)

Hot Spring Spa  
Medford, OR · (541) 779-9411

Waterstone Spa & Salon  
[www.waterstonespa.com](http://www.waterstonespa.com) · (541) 488-0325

#### WINERIES & BREWERIES

Foris Winery  
Cave Junction, OR · [www.foriswine.com](http://www.foriswine.com)

RoxyAnn Winery  
Medford, OR · [www.RoxyAnn.com](http://www.RoxyAnn.com)

Valley View Winery  
Jacksonville, OR · (541) 899-8468

Trium Wine  
Talent, OR

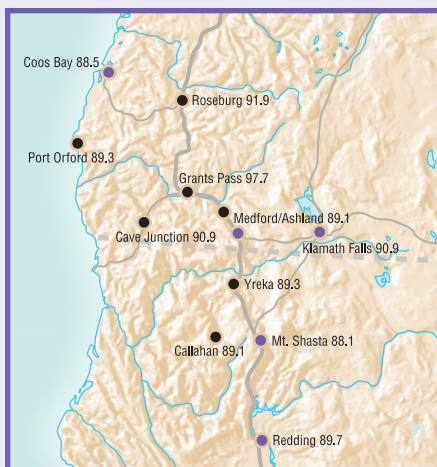
Visit our online  
Underwriter Directory  
at [www.ijpr.org](http://www.ijpr.org).



# PROGRAM GUIDE

## Rhythm & News

www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

**CALLAHAN/**  
**FT. JONES 89.1 FM**

**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

### Monday through Friday

5:00am Morning Edition

#### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

10:00pm Modulation (Fridays only)

1:00am World Café (repeat)

### Saturday

6:00am Weekend Edition

10:00am Wait Wait... Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage  
3:00pm West Coast Live  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Live Wire!  
9:00pm The Retro Lounge  
10:00pm Late Night Blues

### Sunday

6:00am Weekend Edition  
9:00am The Splendid Table  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm Wait Wait... Don't Tell Me!  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Mountain Stage  
11:00pm Undercurrents

## Rhythm & News Highlights



### The Splendid Table debuts on JPR's Rhythm & News Service

*The Splendid Table* debuts on JPR's *Rhythm & News* service on **Sunday, September 4 at 9am**. *The Splendid Table* is a culinary, culture, and lifestyle program that celebrates food and its ability to touch the lives and feed the souls of everyone. Each week, award-winning host Lynne Rossetto Kasper leads listeners on a journey of the senses and hosts discussions with a variety of writers and personalities who share their passion for the culinary delights.



In 1994, acclaimed food writer and cooking teacher Lynne Rossetto Kasper was receiving accolades for her debut book, *The Splendid Table*, which at that time was the only book to have won both the James Beard and Julia Child Cookbook of the Year awards. Since 1995, Lynne has been hosting the on-air version of *The Splendid Table*, an ongoing culinary conversation with special guests including the late Julia Child; food activist Michael Pollan; film director and writer Nora Ephron; famed Spanish chef José Andrés; the late director Ismail Merchant; food writer Anthony Bourdain; and chef Mario Batali.



# PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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## Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am San Francisco Opera  
2:00pm Siskiyou Music Hall  
3:00pm Car Talk

4:00pm All Things Considered  
5:00pm A Musical Meander  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm The Keeping Score Series

## Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

Aug 1 M Moross\*: Symphony No. 1  
Aug 2 T Bliss\*: Suite from *Christopher Columbus*

Sep 1 T Humperdinck\*: *Sleeping Beauty*  
Sep 2 F Onslow: Wind Quintet  
Sep 5 M Beach\*: String Quartet  
Sep 6 T Haydn: Symphony No. 66  
Sep 7 W Verhey: Flute Concerto No. 2  
Sep 8 T Dvorak\*: *Symphonic Variations*  
Sep 9 F Pez\*: *Concerto Pastorale*

Sep 12 M Shostakovich\*: Piano Concerto No. 2  
Sep 13 T C. Schumann\*: Piano Trio  
Sep 14 W Crusell: Clarinet Concerto in G major  
Sep 15 T Boulogne: Violin Concerto in D major  
Sep 16 F Vaughan Williams: Oboe Concerto  
Sep 19 M Brahms: Clarinet Sonata in E flat major  
Sep 20 T Tchaikovsky: *Variations on a Rococo Theme*

Sep 21 W Holst\*: *A Hampshire Suite*  
Sep 22 T Bach: Orchestral Suite No. 2  
Sep 23 F Glazunov: *Autumn*

Sep 26 M Gershwin\*: *Second Rhapsody*  
Sep 27 T Beethoven: String Quartet No. 3  
Sep 28 W F. Schmitt\*: *Danse d'Abisag*  
Sep 29 T Handel: Concerto Grosso No. 1  
Sep 30 F Mozart/Went: Selections from *The Magic Flute*

### Siskiyou Music Hall

Sep 1 T C.E.F. Weyse: Symphony No. 7 in E flat  
Sep 2 F Mosonyi\*: *Grand Nocturne*  
Sep 5 M Mozart: Piano Concerto No. 24  
Sep 6 T Schubert: Fantasy for Violin & Piano in C major  
Sep 7 W Tchaikovsky: String Quartet No. 3  
Sep 8 T Dvorak\*: Symphony No. 6  
Sep 9 F Brahms: Piano Quartet No. 3  
Sep 12 M R. Strauss: *Death & Transfiguration*  
Sep 13 T Chausson: Concerto for Violin, Piano & String Quartet  
Sep 14 W M. Haydn\*: Symphony No. 23  
Sep 15 T Stravinsky: *The Soldier's Tale*  
Sep 16 F Reicha: Wind Quintet No. 3 in A  
Sep 19 M Schumann: *Rhenish Symphony*  
Sep 20 T Beethoven: Violin Concerto  
Sep 21 W Nielsen: Wind Quintet  
Sep 22 T Cartellieri: Concerto for 2 Clarinets & Orchestra  
Sep 23 F Mark O'Connor: *The American Seasons*

Sep 26 M Graupner: Overture in D  
Sep 27 T Medtner: Piano Concerto No. 3  
Sep 28 W Crusell: Sinfonia Concertante  
Sep 29 T Kossler: String Quintet in D minor  
Sep 30 F Svendsen\*: Symphony No. 2

### Chicago Symphony Orchestra

**September 4** · Ludovic Morlot conducts a mostly-French program featuring CSO Principal Trumpet Christopher Martin.

**September 11** · Riccardo Muti conducts a concert that features Yo-Yo Ma in the Schumann Cello Concerto as well as a work by composer-in-residence Mason Bates.

**September 18** · A concert from the CSO's spring 2009 Dvořák Festival, conducted by Sir Mark Elder.

**September 25** · Riccardo Muti conducts a world premiere by Bernard Rands, as well as a rarely-heard symphony by Hindemith.

### Exploring Music with Bill McGlaughlin

**Week of September 5** · Antonín Dvořák – A five-part biography on the life of Bohemia's most celebrated composer to mark his 170th birthday.

**Week of September 12** · Bach Sleeps in on Sundays – Bill McGlaughlin explores the instrumental music composed by Bach while not holding a church job.

**Week of September 19** · A Little Traveling Music, Please – Rivers, boatmen, water-borne vessels and wanderers, farewells, fair maidens and sight-seers on the move. This week, Bill calls up "A Little Traveling Music" from the pens of Handel, Smetana, Duke Ellington and more.





- AM Transmitters provide extended regional service.
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## Stations

**KSIK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

## Translator

Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm Q  
3:00pm The Story  
4:00pm On Point  
6:00pm Newslink  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am Inside Europe  
8:00am The State We're In  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge  
7:00pm Soundprint  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

## Sunday

5:00am BBC World Service  
7:00am Soundprint  
8:00am To the Best of Our Knowledge  
10:00am Whad'Ya Know  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm LeShow  
4:00pm Travel with Rick Steves  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
7:00pm L.A. Theatre Works  
(last Sunday of every month)  
8:00pm BBC World Service

## News &amp; Information Highlights

**Week of September 26** · Mendelssohn, Schumann & Brahms String Quartets – This week we open to one of the most delightful and storied chapters of the string quartet's history, centering around the works of Mendelssohn, Schumann and Brahms.

## San Francisco Opera

**September 3** *Porgy and Bess* by George Gershwin

John DeMain, conductor; Laquita Mitchell, Eric Owens, Chauncey Packer, Lester Lynch

**September 10** *Werther* by Jules Massenet  
Emmanuel Villaume, conductor; Ramon Vargas, Alice Coote, Heidi Stober, Brian Mulligan

**September 17** *The Makropulos Case* (in Czech) by Leos Janacek

Charles Mackerras, conductor; Karita Mattila, Miro Dvorsky, Gerd Grochowski, Dale Travis, Susannah Biller, Matthew O'Neill, Brian Jagde

**September 24** *Das Rheingold* by Richard Wagner

Donald Runnicles, conductor; Mark Delavan, Stefan Margita, Gordon Hawkins, Larissa Diakova, Ronnita Miller, David Cangelosi, Andrea Silvestrelli, Daniel Sumegi, Brandon Jovanovich, Melissa Citro, Stacey Tappan, Lauren McNeese, Renée Tatum



Eric Owens & Laquita Mitchell in San Francisco Opera's *Porgy and Bess*.

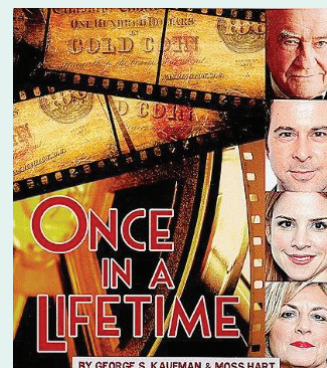
## L.A. Theatre Works

**September 25 · 7:00pm–9:00pm**

*Once in a Lifetime* by George S. Kaufman and Moss Hart

Cast: Edward Asner, Jonathan Silverman, Sarah Rafferty & Caroline Aaron

On October 6th, 1927 – almost 30 years to the day before the Soviet Union sent Sputnik into orbit – Warner Brothers launched “The Jazz Singer”: the first full-length motion picture complete with synchronized dialogue. Talking pictures were born, and Hollywood had to adapt in a hurry. Edward Asner and Jonathan Silverman star in a story of those wild days in *Once in a Lifetime* by George S. Kaufman and Moss Hart.



# Artscene

## ROGUE VALLEY

### Theater

◆ Camelot Theatre Company continues its presentation of *The Sunshine Boys* thru Sept. 11th. Beginning Sept. 15th *Spotlight on Barbra Streisand* opens and runs thru Sept. 25th. Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)

◆ Craterian Performances presents:  
Next Stage Repertory Co: *Talley's Folly*, Sept. 8 thru 10 at 7:30 pm  
The Temptations, Sept. 16 at 7:30 pm  
San Francisco Int'l Comedy Competitions, Sept. 30 at 7:30 pm

Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

◆ The Oregon Cabaret Theater presents *What A Glorious Feeling*, Sept. 9 thru Nov. 6th. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

◆ Oregon Shakespeare Festival continues its 2011 Season with presentations in the Angus Bowmer Theatre, the New Theatre, and the Elizabethan Stage/Allen Pavilion:

*Measure for Measure* thru Nov. 6  
*The Imaginary Invalid* thru Nov. 6  
*August: Osage County* thru Nov. 5  
*Henry IV, Part Two* thru Oct. 7  
*The Pirates of Penzance* thru Oct. 8  
*Love's Labor's Lost* thru Oct. 9  
*Ghost Light* thru Nov. 5  
*The African Company Presents Richard III* thru Nov. 5  
*Willful* thru Oct. 9

The Green Show in the Festival courtyard runs thru Oct. 9. OSF is located at 15 S. Pioneer St. in Ashland. (541)482-4331 [www.osfashland.org](http://www.osfashland.org)

◆ Randall Theatre Company of Medford presents *Comedy Classics #1 The Carol Burnett Show* Sept. 16-18, 23-25, 30th-Oct. 1st. Located at 10 E. 3rd St. (corner of Front and 3rd), Medford. (541)227-4601 [www.randalltheatre.com](http://www.randalltheatre.com)

### Music

◆ Rogue Valley Symphony presents Subscription Concert One featuring Jeffrey Biegel, Piano, and performing works by Barber, Liszt, Haydn, Emerson.

Conducted by Martin Majkut. Three dates and venues:  
Music Recital Hall at Southern Oregon University, Ashland, Sept. 23 at 7:30 pm  
Craterian Ginger Rogers Theater, Medford, Sept. 24 at 7:30 pm  
Performing Arts Center, Grants Pass, Sept. 25 at 3 pm



In Oregon Shakespeare Festival's production of *Measure for Measure*, Isabela (Stephanie Beatriz) explains to Mariana (Brooke Parks) the deception planned for that evening at Angelo's.

RVSO Box Office is located in the Music Building on the campus at SOU, Ashland. (541)552-6398 [www.rvsymphony.org](http://www.rvsymphony.org)

◆ Britt Festival's line-up for September includes:  
John Butler Trio, Sept. 1 at 7 pm  
Rockapella/The Coats, Sept. 2 at 7:30 pm  
Chris Botti/Special Guest TBA, Sept. 3 at 7:30 pm  
The B-52s/The Human League/Men Without Hats, Sept. 9 at 6:30 pm  
Michael McDonald and Boz Scaggs, Sept. 16 at 7 pm  
Smokey Robinson/Special Guest TBA, Sept. 17 at 7:30 pm

All performances are presented at the Britt Pavilion in Jacksonville. (541)773-6077 or 1(800)882-7488 [www.brittfest.org](http://www.brittfest.org)

◆ Rogue Theatre presents Curtis Salgado, Sept. 17 at 8 pm. Located at 143 SE H St., Grants Pass. (541)471-1316 [www.roguetheatre.com](http://www.roguetheatre.com)

◆ Siskiyou Institute presents Howard Alden, Guitar, and Anat Cohen, Clarinet and Saxophone, on

Sept. 28 at 7 pm at The Old Siskiyou Barn, Ashland. Reservations highly recommended. (541)488-3869 [www.siskiyouinstitute.com](http://www.siskiyouinstitute.com)

◆ St. Clair Productions presents Grammy award and 12-time Native American Music award-winning artist and Wolf Clan member of the Iroquois Confederacy, Joanne Shenandoah, in concert on Sept. 30 at 8 pm at the Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 [www.stclairevents.com](http://www.stclairevents.com)

◆ Chamber Music Concerts presents The St. Lawrence String Quartet on Sept. 30 at 7:30 pm and Oct. 1 at 3 pm in the Music Recital Hall on the campus at Southern Oregon University, Ashland. (541)552-6154 [www.chambermusicconcerts.org](http://www.chambermusicconcerts.org)

### Exhibitions

◆ Schneider Museum of Art celebrates its 25th Anniversary and an annual Art Affair on Sept. 9 at 6 pm. Seating for this event is limited. Located on the campus of Southern Oregon University, Ashland. (541)552-6874 [www.sou.edu/sma](http://www.sou.edu/sma)

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)

◆ 4th Friday Art Amble in Jacksonville, 5-7 pm, thru Oct. Art demos, wine tasting, stores open till 7 pm. [www.jacksonvilleartpresence.info](http://www.jacksonvilleartpresence.info)

## OREGON AND REDWOOD COAST

### Theater

◆ Mendocino Theatre Company presents *Same Time Next Year* by Bernard Slade, Sept. 15-Oct. 16, at the Helen Schoeni Theatre on the campus of the Mendocino Art Center, Mendocino CA. (707)937-4477 [www.mendocinotheatre.org](http://www.mendocinotheatre.org)

### Music

◆ Pistol River Concert Association presents Molly's Revenge in concert on Sept. 17 at 8 pm at the Pistol River Concert Hall. Tickets available at Wright's Custom Framing in Brookings; The Book Dock in Harbor; and Gold Beach Books, Gold Beach. [www.pistolriver.com](http://www.pistolriver.com)

◆ Center Arts at Humboldt State University presents:

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520 or to  
[jprartscene@gmail.com](mailto:jprartscene@gmail.com)

September 15 is the deadline  
for the November issue.

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.jpr.org](http://www.jpr.org)





Liberty Arts Gallery presents Pacific Rim Sculptors Group.



The John Butler Trio performs at Britt, September 1.



Craterian Performances presents The Temptations on September 16.



Center Arts at Humboldt State University presents Willie Nelson and Family at The Humboldt County Fairgrounds in Ferndale.

Willie Nelson and Family, Sept. 9 at 8 pm at The Humboldt County Fairgrounds in Ferndale CA

Bruce Hornsby and the Noisemakers, Sept. 15 at 8 pm at the Van Duzer Theatre, Arcata CA

Buddy Guy, Sept. 28 at 8 pm at the Van Duzer Theatre, Arcata CA

(707)826-3928 [www.humboldt.edu/centerarts/](http://www.humboldt.edu/centerarts/)

### Festivals

◆ Gold Beach presents its 4th Annual Brew and Art Fest on Sept. 10 from Noon to 10 pm. Experience brew selections, new local art, artisans, bands and dance, in addition to a classic car show and the 2nd Annual Bike the Rogue ride. (541)490-1593 [www.GoldBeachfest.org](http://www.GoldBeachfest.org)

## ROSEBURG/EUGENE

### Theater

◆ Umpqua Community College and RCCA present *The Water Coolers*, a comedy troupe, on Sept. 22 at 7 pm at Jacoby Auditorium, Roseburg. (541)440-7700 [www.tickets.umpqua.edu](http://www.tickets.umpqua.edu)



The Cascade Theatre and Jefferson Public Radio Performance Series present The B-52s on September 6. The B-52s also perform on the Britt stage on September 9.



The Rogue Valley Symphony presents Subscription Concert One featuring Jeffrey Biegel.

### Music

◆ Cuthbert Amphitheatre in Eugene presents: Wiz Khalifa/Kendrick Lamar, Sept. 3 at 7 pm  
Pretty Lights/Mimosa Vibesquad, Sept. 9 at 6:30 pm

Further, on three nights: Sept. 23, 24, 25 at 7 pm  
(541)762-8099 [www.thecuthbert.com](http://www.thecuthbert.com)

## NORTH CALIFORNIA

### Theater

◆ The historic Cascade Theatre and Jefferson Public Radio Performance Series present:

Peter Gros: *Wildlife Expert of Mutual of Omaha's Wild Kingdom*, Sept. 2 at 7:30 pm

The B-52s, Sept. 6 at 7:30 pm

An Evening with Jan Daley, Sept. 9 at 7 pm

Amy Grant, Sept. 11 at 7:30 pm

National Acrobats of China, Sept. 17 at 7:30 pm

Located at 1733 Market St., Redding. (530)243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)

◆ Riverfront Playhouse performs *The Masquerade Murders*, Sept. 7 thru Oct. 15. Located at 1620 E. Cypress, Redding. New Ticket Outlet: Cascade Theatre. (530)243-8877 [www.riverfrontplayhouse.net](http://www.riverfrontplayhouse.net)

### Exhibitions

◆ Liberty Arts Gallery presents Pacific Rim Sculptors Group, opening Sept. 16 thru Oct. 22. Located at 108 W. Miner St., Yreka. (530)842-0222 [www.libertyartsgallery.com](http://www.libertyartsgallery.com)

◆ Turtle Bay Exploration Park continues two exhibitions: *Walk On the Wild Side Animal Show* thru Sept. 25; and *Grossology: The (Impolite) Science of the Human Body* thru Sept. 5. Located at 840 Sundial Bridge (Auditorium) Dr., Redding. 1(800)887-8532 [www.turtlebay.org](http://www.turtlebay.org)

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 [www.siskiyoucountyhistoricalsociety.org](http://www.siskiyoucountyhistoricalsociety.org)

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

CONTINUED ON PAGE 30



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FROM NATIONAL PUBLIC RADIO

## Spotlight *From p. 22*

The SMA believes that art is visceral. It is alive and it has impact beyond measure. Art can transport the viewer to another time and place all while simply standing in front of the piece for a moment. The artwork can take in an artist's thoughts and ideas and mesh them with our own. Some art can make us smile or bring tears to our eyes. Each piece has the potential to touch us in some way and cause us to reflect on our own perceptions.

To mark the occasion of the 25th anniversary the SMA Advisory Board is inviting the community to attend the annual Art Affair, this year the event will be held on Fri-

day, September 9 in the museum. Guests will be welcomed with a complimentary glass of champagne to enjoy out on the art plaza bricks while listening to music provided by a local jazz trio. Dinner, with a fantastic menu featuring local ingredients, will be provided by Helena Darling. Several special events are available for bid, including art tours, wine tastings, a special sweethearts dinner and a wine raffle. Patrons are encouraged to wear artful evening attire and come prepared to dance under the stars.

Seating is limited. For more information please refer to [sou.edu/sma](http://sou.edu/sma).



## Artscene *From p. 29*

### KLAMATH

#### Theater

◆ The Linkville Players presents Oscar Wilde's delightful comedy of manners, *The Importance of Being Earnest*, Sept. 16 thru Oct. 8. Located at 201 Main St., Klamath Falls. (541)884-1600 [www.linkvilleplayers.org](http://www.linkvilleplayers.org)

#### Music

◆ The Ross Ragland Theater presents:  
Little River Band on Sept. 24 at 7 pm  
Hello Somebody Tour on Sept. 28 at 7:30 pm  
Located at 218 N. 7th St., Klamath Falls.  
(541)884-LIVE [www.rrtheater.org](http://www.rrtheater.org)

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 [www.klamathblues.org](http://www.klamathblues.org)



Britt Festivals features American trumpeter and composer Chris Botti on September 3.



Redding's Historic

# CASCADE THEATRE

Tickets and Information [cascadetheatre.org](http://cascadetheatre.org) • 530-243-8877

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## Peter Gros Wildlife Expert of Mutual of Omaha's Wild Kingdom

September 2 • 7pm

**P**eter Gros, the popular co-host of *Mutual of Omaha's Wild Kingdom*, will share his exciting animal world, travel experiences and timeless tales in an interactive show for the whole family. Peter will highlight his many adventures with a mix of video clips (some of them never before released) and hilarious bloopers while introducing friendly exotic animals to audience members, and telling inspirational stories of wildlife filming, travel and conservation.



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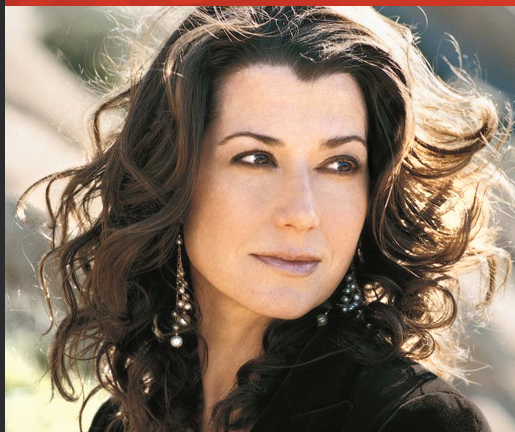


**MAXWELL**  
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September 6  
7:30pm

## “Jet-powered party rock” *Parade* the B-52s

**W**ith their thrift store aesthetic and genre-defying songs the B-52s ushered in the post-punk era and became one of the world's greatest party bands ever. Today, after thirty years and over twenty million albums sold, they remain one of rock's most beloved stars. From the timeless gems of *Rock Lobster*, *Planet Claire* and *Private Idaho* to the more recent classics *Channel Z*, *Love Shack* and *Roam*, the B-52s' unforgettable dance-rock tunes start a party every time their music begins!



“(Amy Grant) is one of an elite group of artists to have scored number one hits in each of the past three decades.” *Billboard Magazine*

## Amy Grant

September 11  
7:30pm

**A**my Grant has earned a place among the most popular and influential recording artists of all-time – winning six Grammy Awards, 25 Dove Awards and being recognized with a star on the Hollywood Walk of Fame. Nearly 30 years ago, Amy Grant put Contemporary Christian music on the map while achieving popular success mixing elements of country, pop and folk music and singing about faith, soul and family. Today, Amy continues to write and record spirited music about life and love, faith and heartbreak, hope and healing – earning her accolades from both long time listeners and brand new fans alike.

## National Acrobats of The People's Republic of China

September 17  
7:30pm



**D**irect from Beijing, The National Acrobats of The People's Republic of China (China National Acrobatic Troupe) was established in 1950. Since then it has performed extensively around the globe with a repertoire that includes myriad international and national prize winning acts, including *Slack Wire* (Presidential Gold Award at the 24th Cirque de Demain Festival in Paris), *Diabolo* (Presidential Gold Award at the 26th Cirque de Demain Festival in Paris) and *Pagoda of Bowls* (Golden Clown Award at the 28th Monte Carlo International Circus Festival) among others.





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